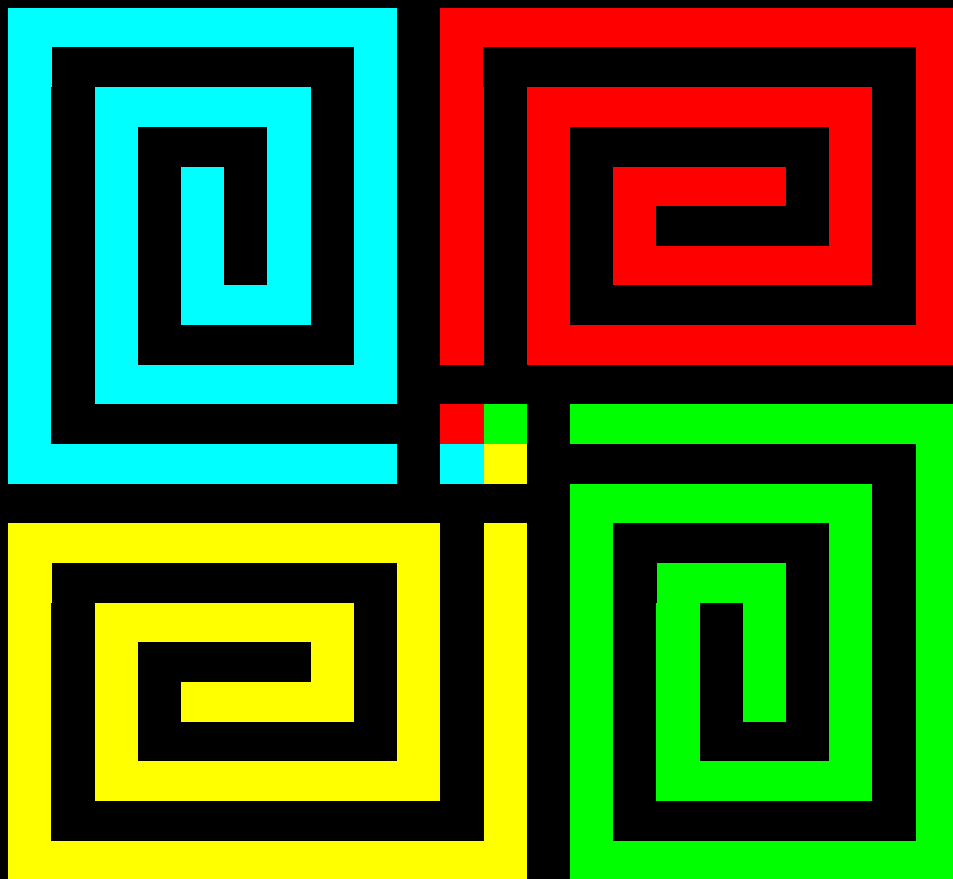


el Templo del Cielo

Sinfonía Visual 501

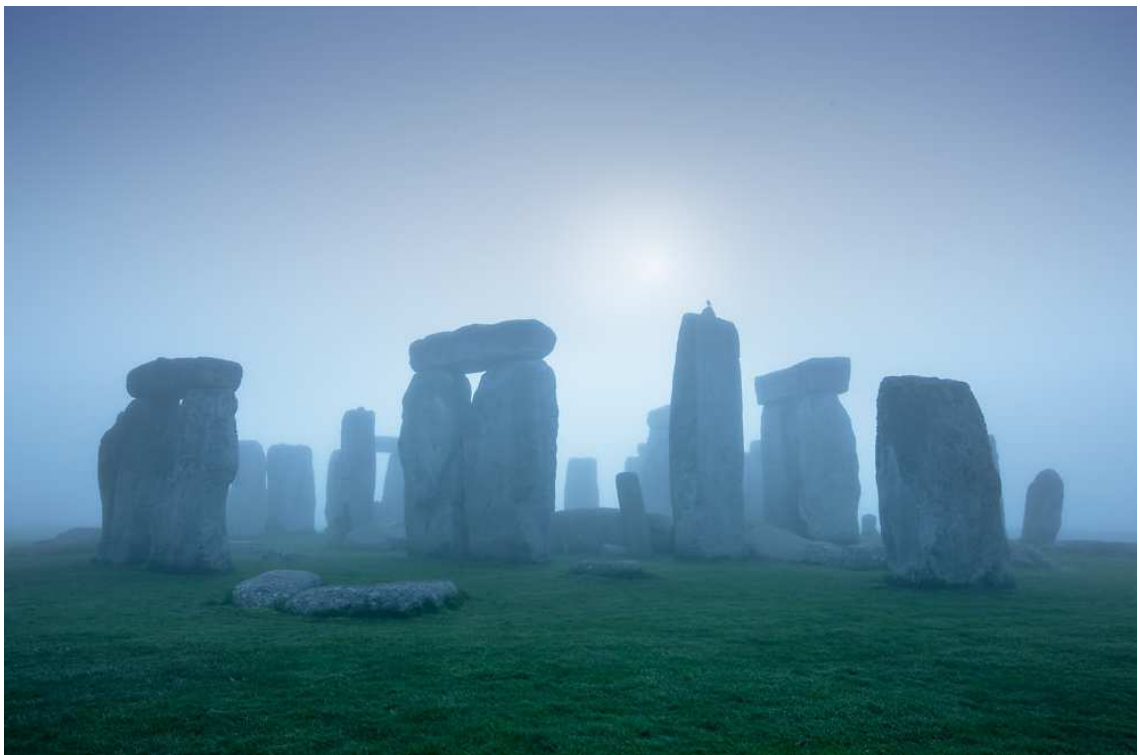


Visual Symphony 501

Temple of the Heaven

Henrik Knudsen















The background of the cover is a photograph of the Stonehenge monument in England. The large, grey, moss-covered stones are arranged in their characteristic circular formation on a green grassy field under a pale, overcast sky. The title 'Smithsonian' is printed in a large, black, serif font across the top. Above it, the word 'STONEHENGE' is visible in a large, light blue, sans-serif font, partially obscured by the title. Below the title, the date and website are printed in a small, black, sans-serif font. The main headline 'EXCLUSIVE WHAT LIES BENEATH' is in a large, bold, sans-serif font, with 'EXCLUSIVE' in yellow and the rest in white. To the right of the main headline, a yellow text block describes the feature. At the bottom, three short teasers are separated by vertical lines.

Smithsonian

September 2014 | smithsonian.com

EXCLUSIVE
**WHAT
LIES
BENEATH**

**NEW HIGH-TECH
IMAGES REVEAL
MONUMENTS
BURIED UNDER
STONEHENGE
LANDSCAPE**

RE-BORN TO BE WILD
E.O. WILSON'S PLAN TO RETURN HALF
THE EARTH TO ITS NATURAL STATE

9,000-YEAR-OLD MAN
AMERICA'S MOST IMPORTANT SKELETON
FINALLY TELLS HIS SECRETS

HOW TO CATCH A COMET
THE SPACECRAFT THAT WILL LAND
ON A SPEEDING SNOWBALL





We walked the Avenue,

the ancient route along which the stones were first dragged from the River Avon. For context, this was the formal path to the great house, but now the only hint of its existence was an indentation or rut in the tall grass. It was a few English meters' due, with that, feet, clouds above, and as we passed through fields dotted with buttercups and daisies, cows and sheep we could have been in any other place, were it not for the ghostly monument in the near distance.

Fast as the Avenue was, Victor Gaffney hurried along as if it were illuminated by neon. Gaffney, a short, sprightly archaeologist of 56, from Newcastle upon Tyne in northeast England, has known this landscape as well as anyone alive has walked it, breathed it, studied it for countless hours. He has not had his nose of wonder flapping to fix the monument in his vision, and reaching out toward the stones on the horizon, he said, "Look, it becomes cathartic."

AN INTERVIEW WITH VICTOR GAFFNEY
The Stonehenge-Avenue Landscapes Project just opened, revealing what the site and 1250-year-old landscape were like to visitors who arrived from a 10-mile radius of a few square miles.

Course gets what they told a story about the landscape. The "house" pit was visible from Stonehenge, but the "house" pit was not—it was buried behind a ridge, and could have been seen only if there had been fire and smoke rising from it. Did some point the pits will have to be excavated for evidence of such activity? These the course led into a large enclosure and out of Stonehenge to "darkness"—appearing in light and dark, massive and ancient, day and night.

"The point I think we're coming to," said Gaffney, "is that eventually we can see the area around Stonehenge as providing concrete evidence for archaeological monument—which we can now understand, largely because we know where things are."

Parker Pearson, for his part, takes a cautious view of the new research. "Until you dig holes, you just don't know what you're got," he told me in his office at University College London. "What does it is, how significant it is [there are] extraordinary new findings coming up, and we're thinking well, what are they?"

To be sure, he could be drawn from the Stonehenge-Avenue Project "back up the path" we're already been moving for some years. He has an extensive number of ancient-aligned monuments in that landscape. "Nowhere in the rest of Europe comes even close," he adds. "This is something that is here done, and it's raised a whole array of new questions," he said. "It's going to take years."

The stonehenge is a line of the new, shaping the landscape with stone. Gaffney and I were walking the Avenue, 100 yards or so from Stonehenge, and in the distance parking of houses, greened the upland. Although he acknowledged the fallibility of all archaeological projects ("In the end," he said, "we are all wrong"), he said that he had been to a new interpretation of how Stonehenge was used.

Gaffney's idea was not to treat the Stonehenge itself, but to "open up the area" within the Stonehenge landscape. He imagined people moving around the area like Stonehenge Avenue process-



THE STONEHENGE AVENUE
The Stonehenge-Avenue Project just opened, revealing what the site and 1250-year-old landscape were like to visitors who arrived from a 10-mile radius of a few square miles.

ing through the flatness of the Crum. He recalled an Easter Friday ritual he saw in Croatia, in which a "stone with a cross" and before hand-drawn symbols on a white long trip. In Gaffney's view, the building of the great stone-

circle was a "monumentalizing" of a series of landscape processes.

As we walked toward the field, Gaffney stepped over the line to point out the hillsides in which "the Stonehenge Ave" were buried. He also noted how the Avenue was not a straight line between the stone and Stonehenge, but rather a series of "bends" that brought the visitor to the Stonehenge site in a "staggered" way, along the line of each stone or the center where-

He shook himself into the mind of a Bronze Age visitor to the site. "You will have been looking like this," he said. "It would have been massive impression." Stone was dominated into a valley called Stonehenge Bottom, only a hundred yards or so from the great stones. "They're disappearing... Watch, just watch!" he said.

Within a few yards, the monument became visible. When you picture Stonehenge in your mind's eye, you

imagine the massive range of white stone standing in a desolate open landscape, visible for miles around. But here, here we were, a hundred yards away, and the rising hill gave

us a view of a hill, watched by some invisible stone, and across the landscape, Stonehenge. Then, as we stepped up, Stonehenge was revealed on the horizon. It happened fast. The landscape then the great stones, then the smaller Stonehenge were suddenly before us.

Gaffney's vision of the Stonehenge-Avenue landscape is the building of a series of monuments experienced by pilgrims on their first sighting of the Holy City. In the process, he said, there was an conception of God as he was understood by the later Abrahamic faiths. But, said Gaffney, as Stonehenge disappeared before us, "what the ancient version of Abrahamic faith is, that's what you're feeling now."









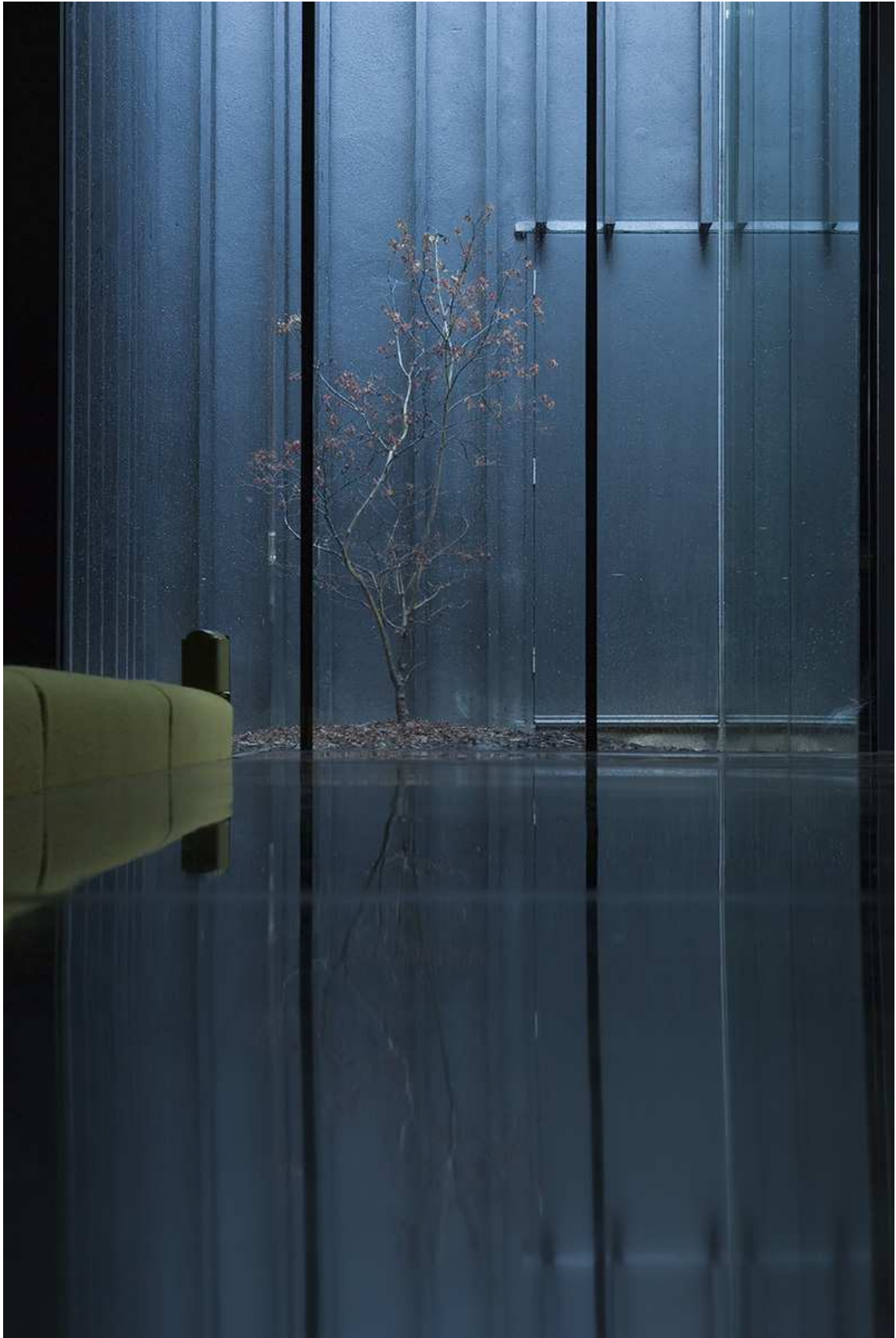




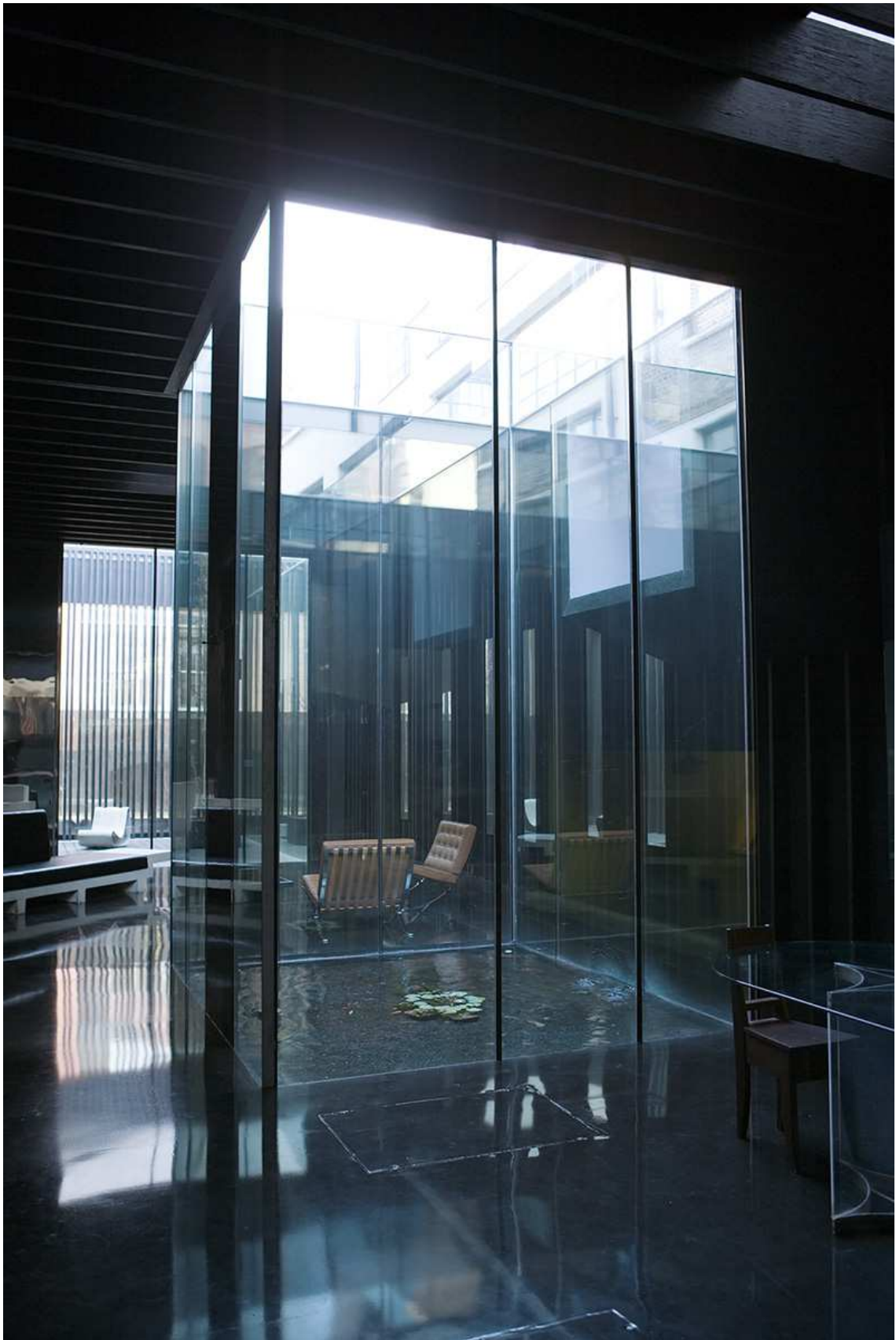


















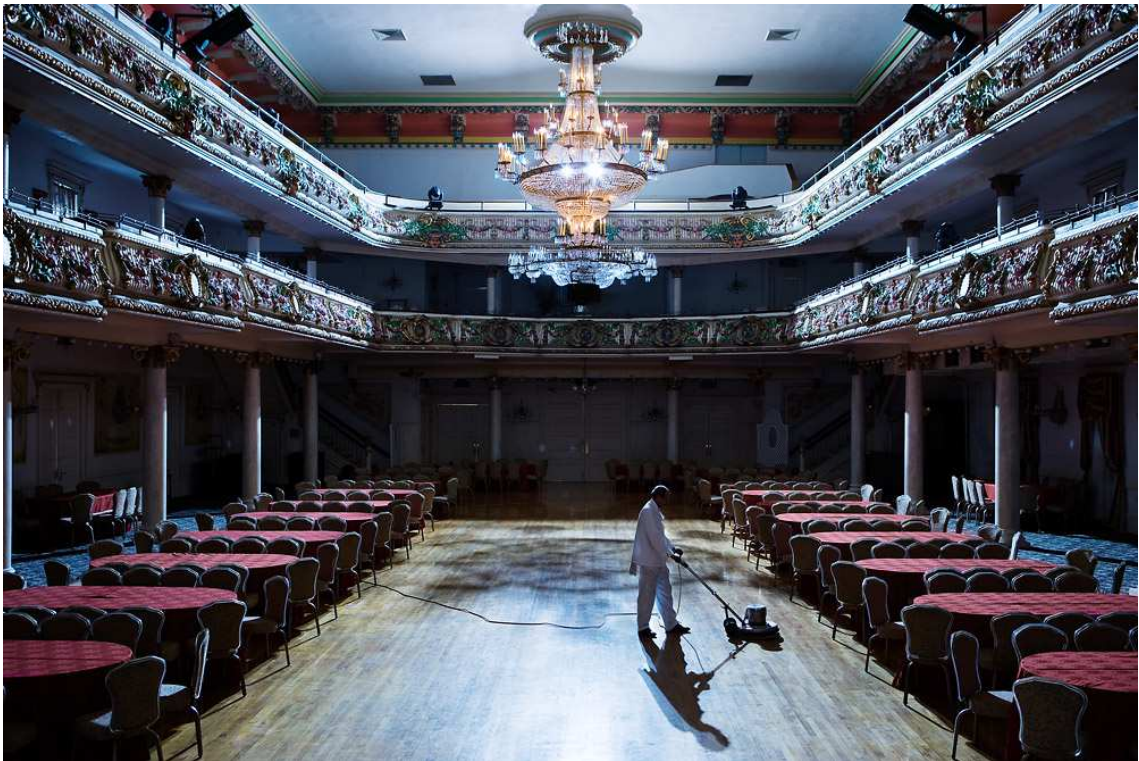






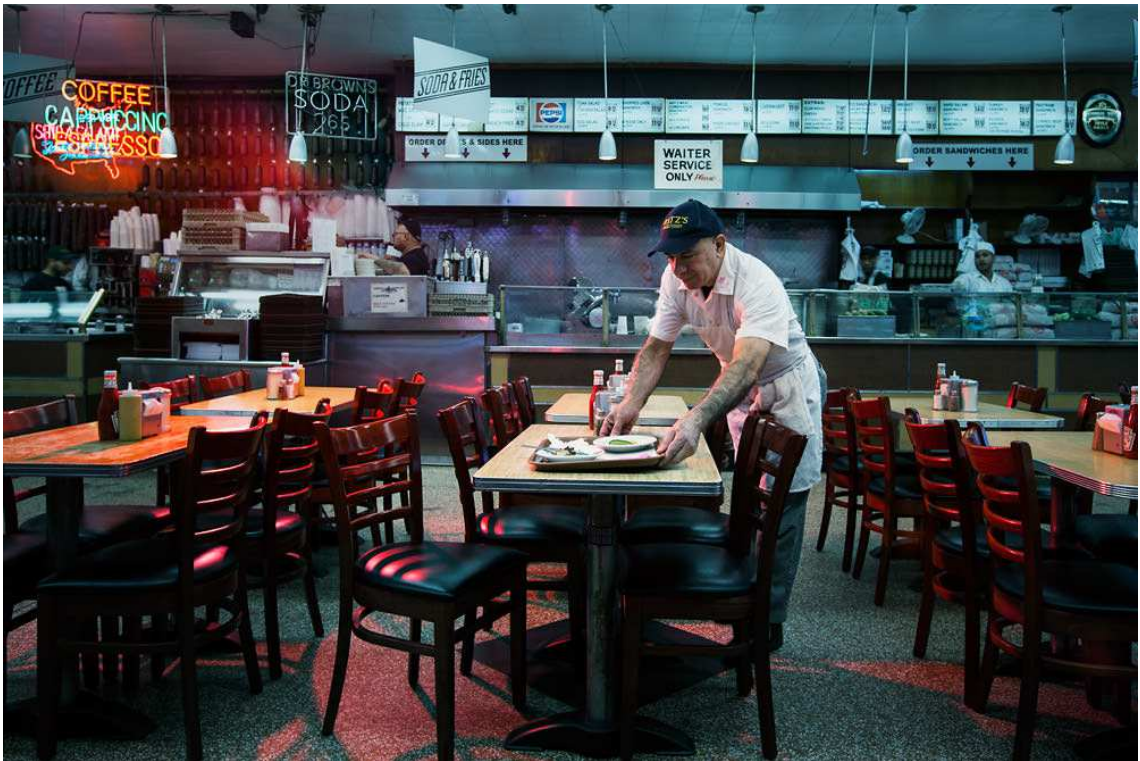
















Wang Ningde

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Some Days

Algunos Días



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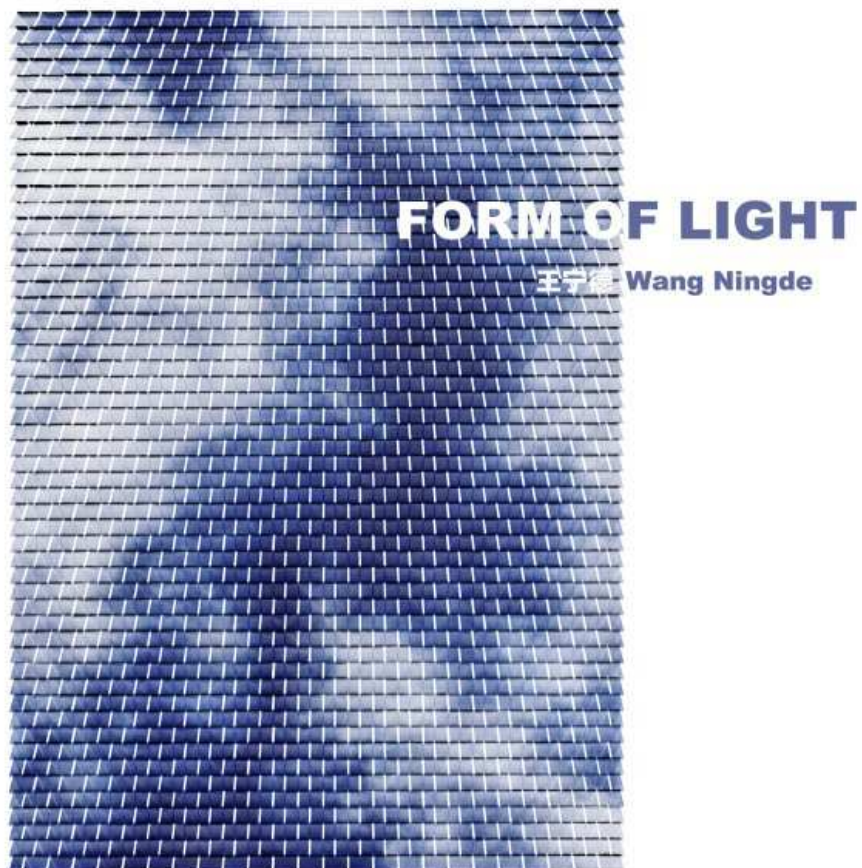
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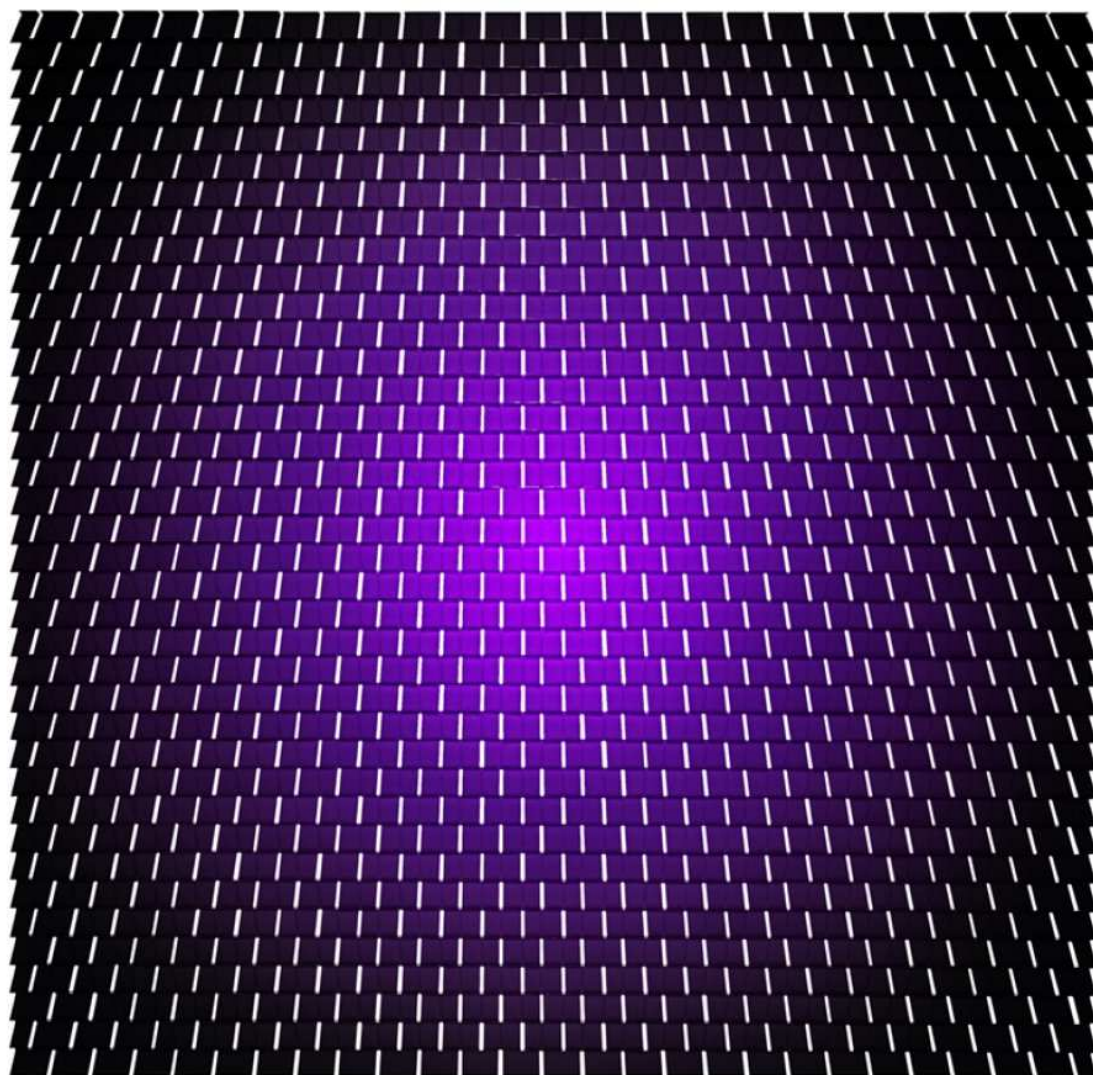


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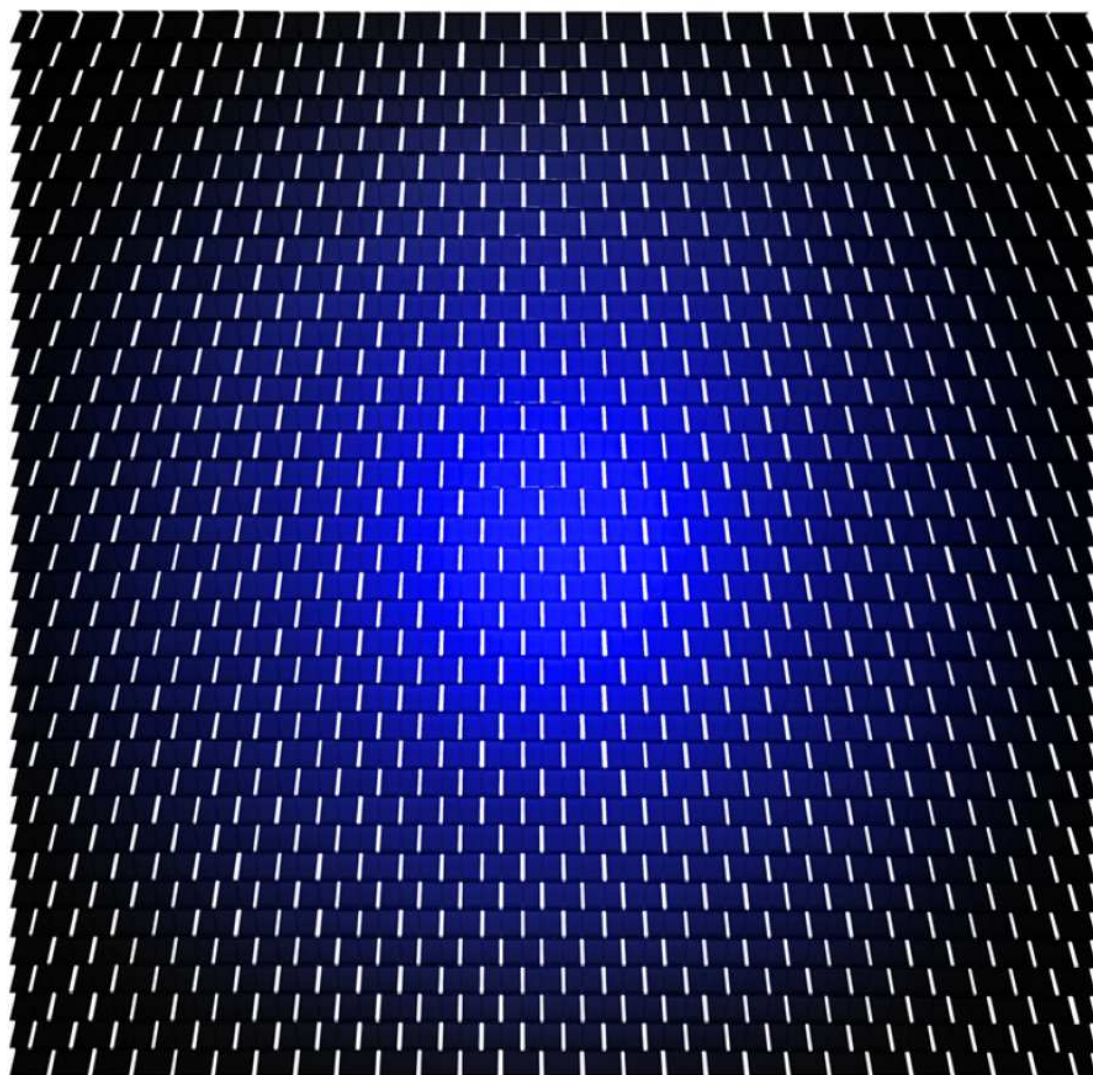
有形之光

Form of Light
la Forma de la Luz

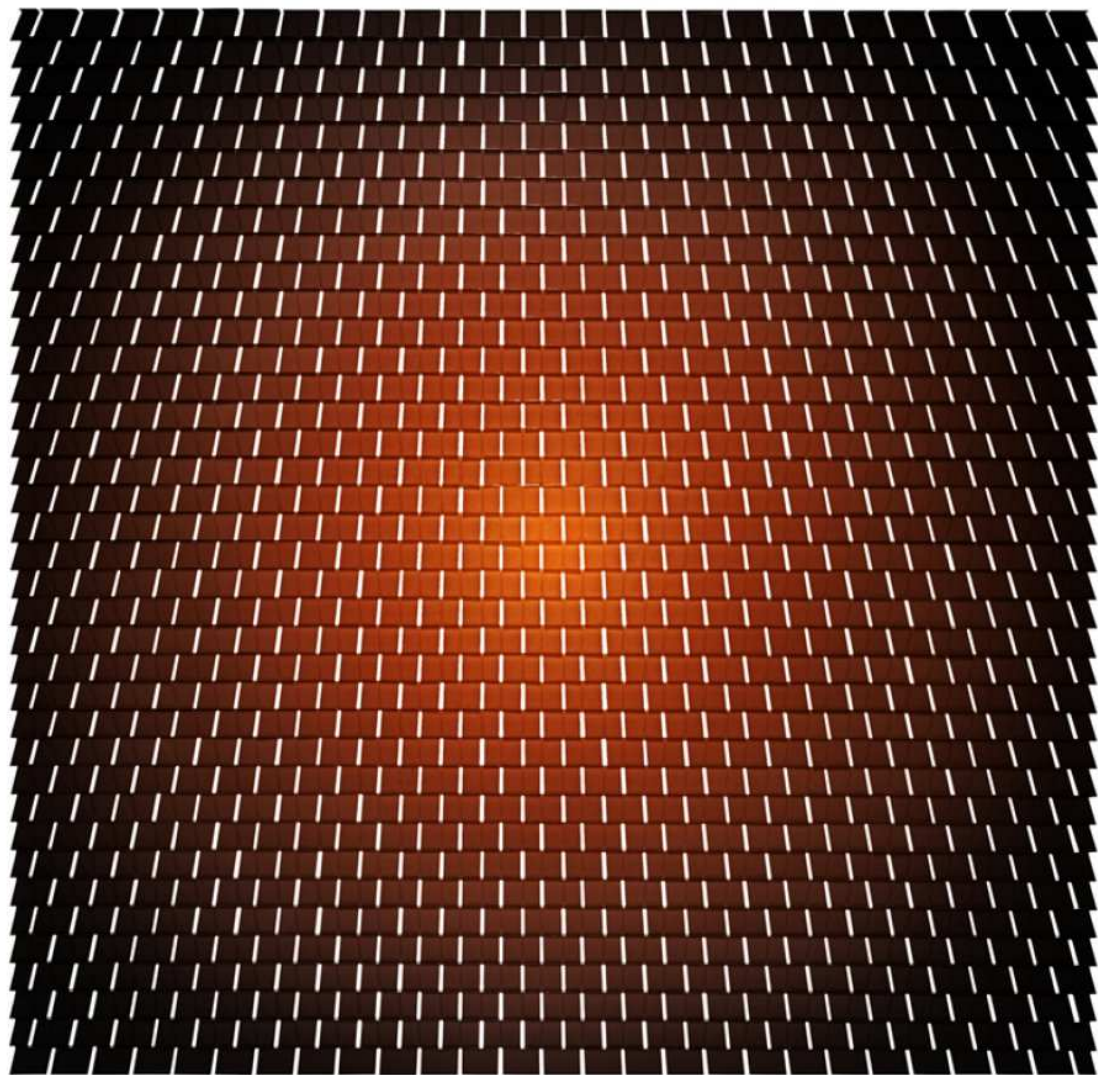




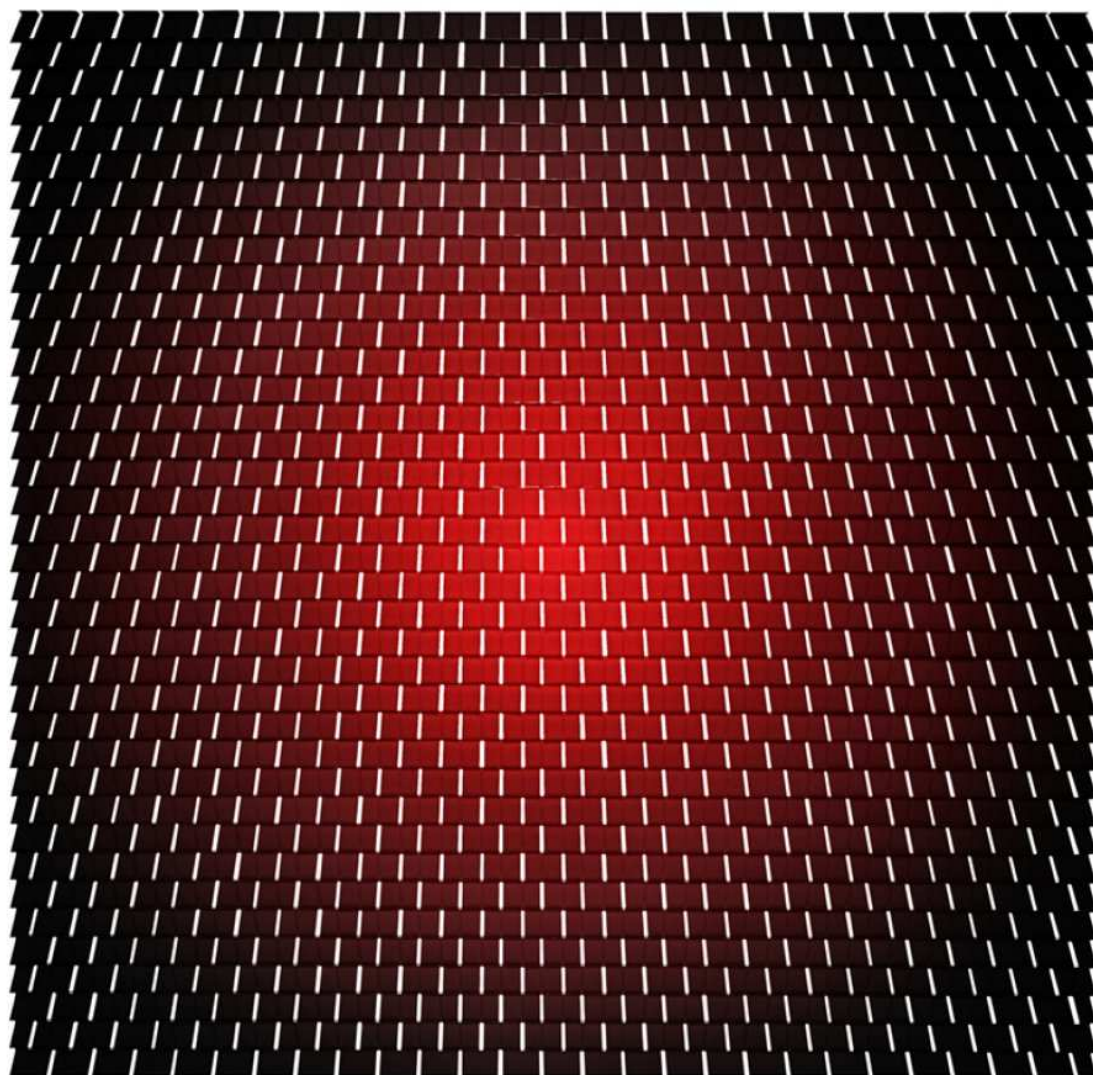
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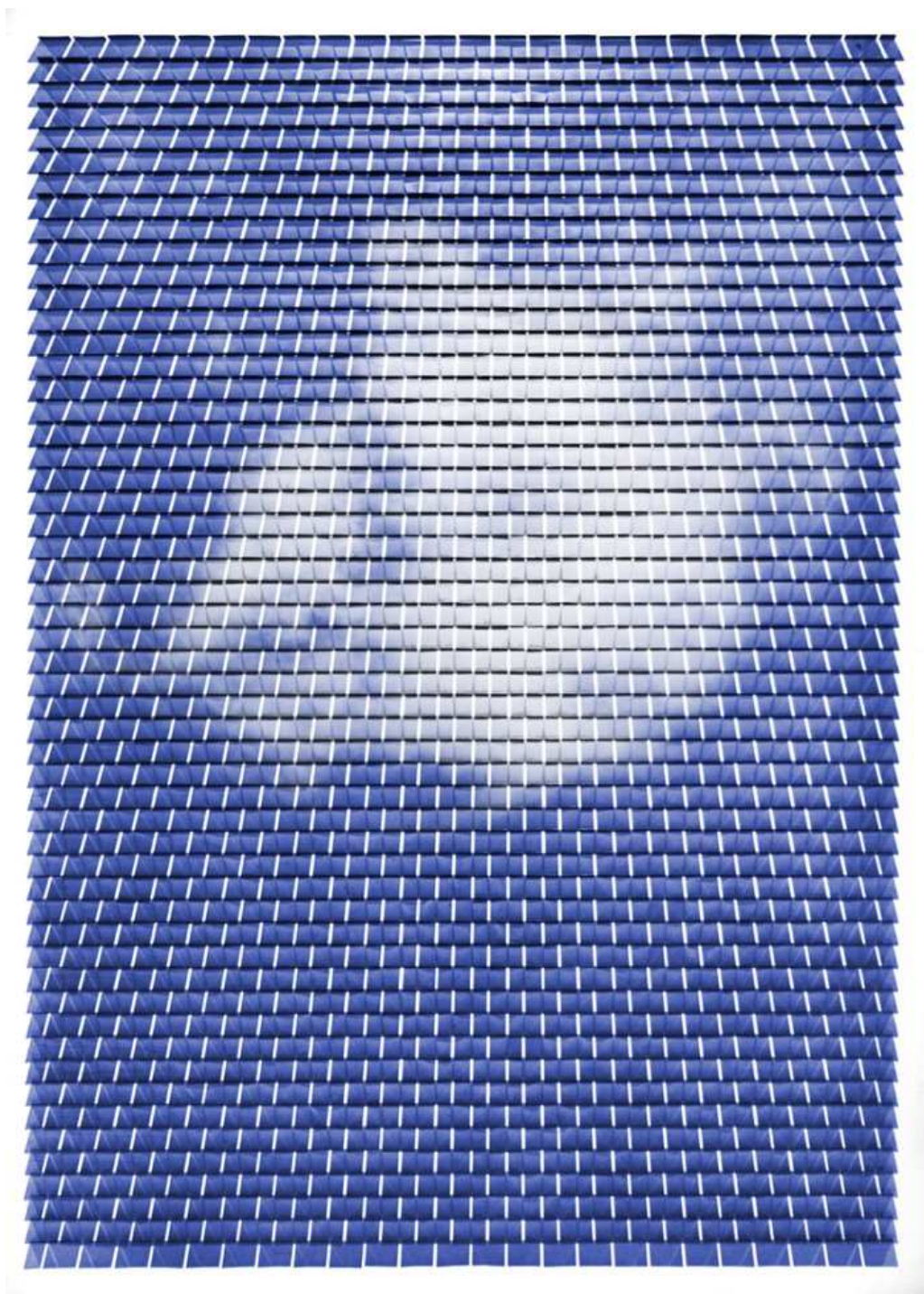
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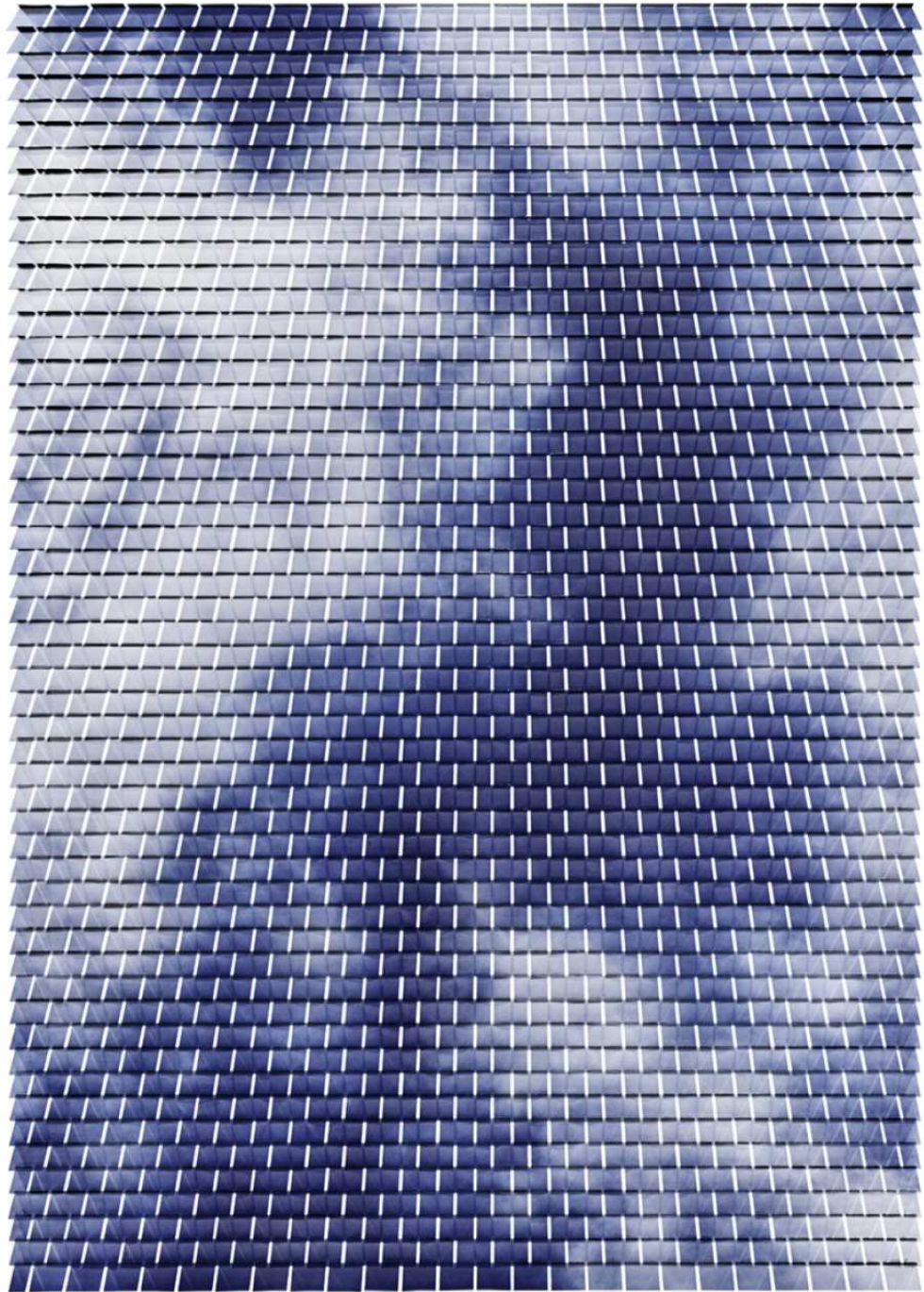


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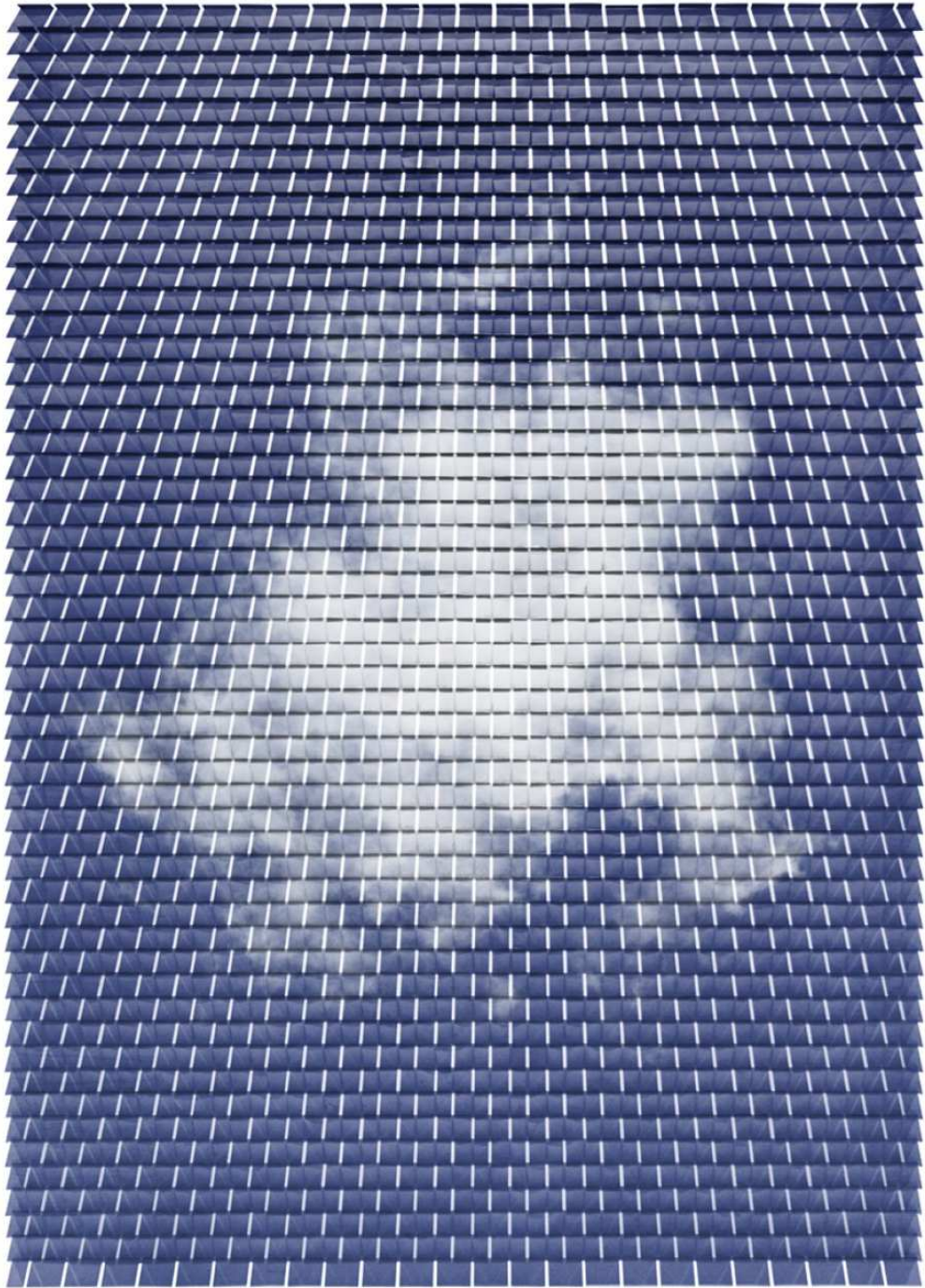


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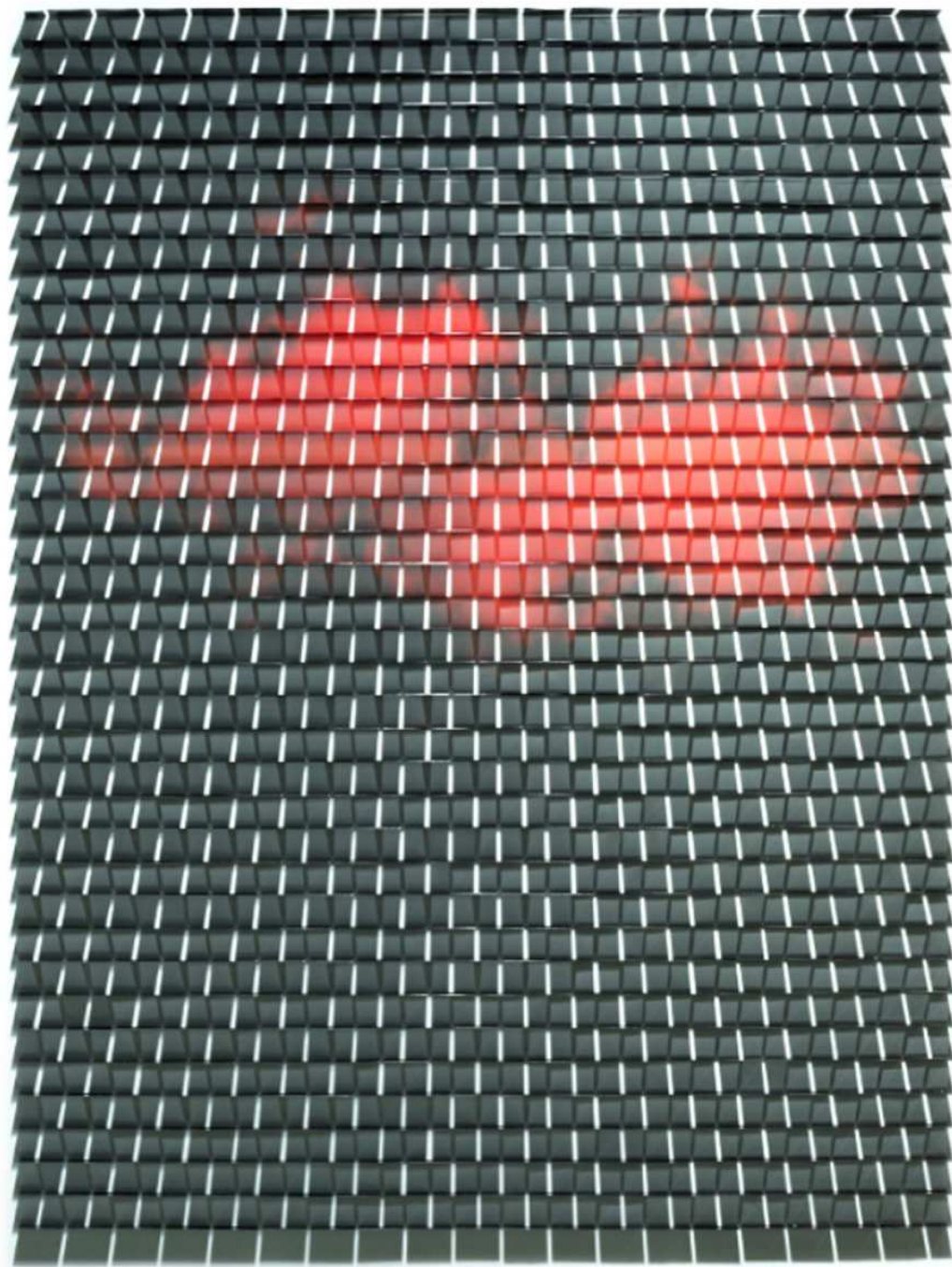
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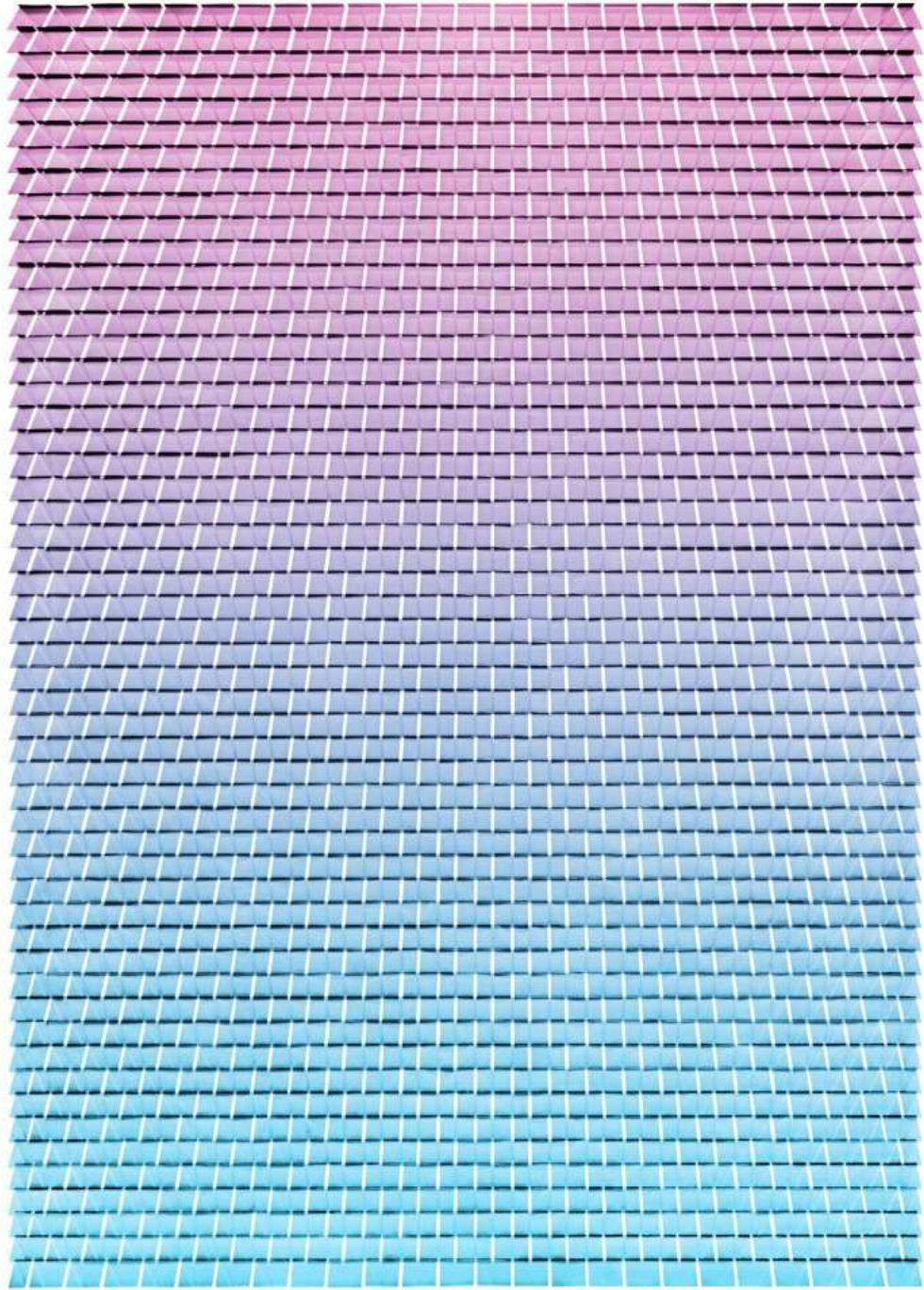
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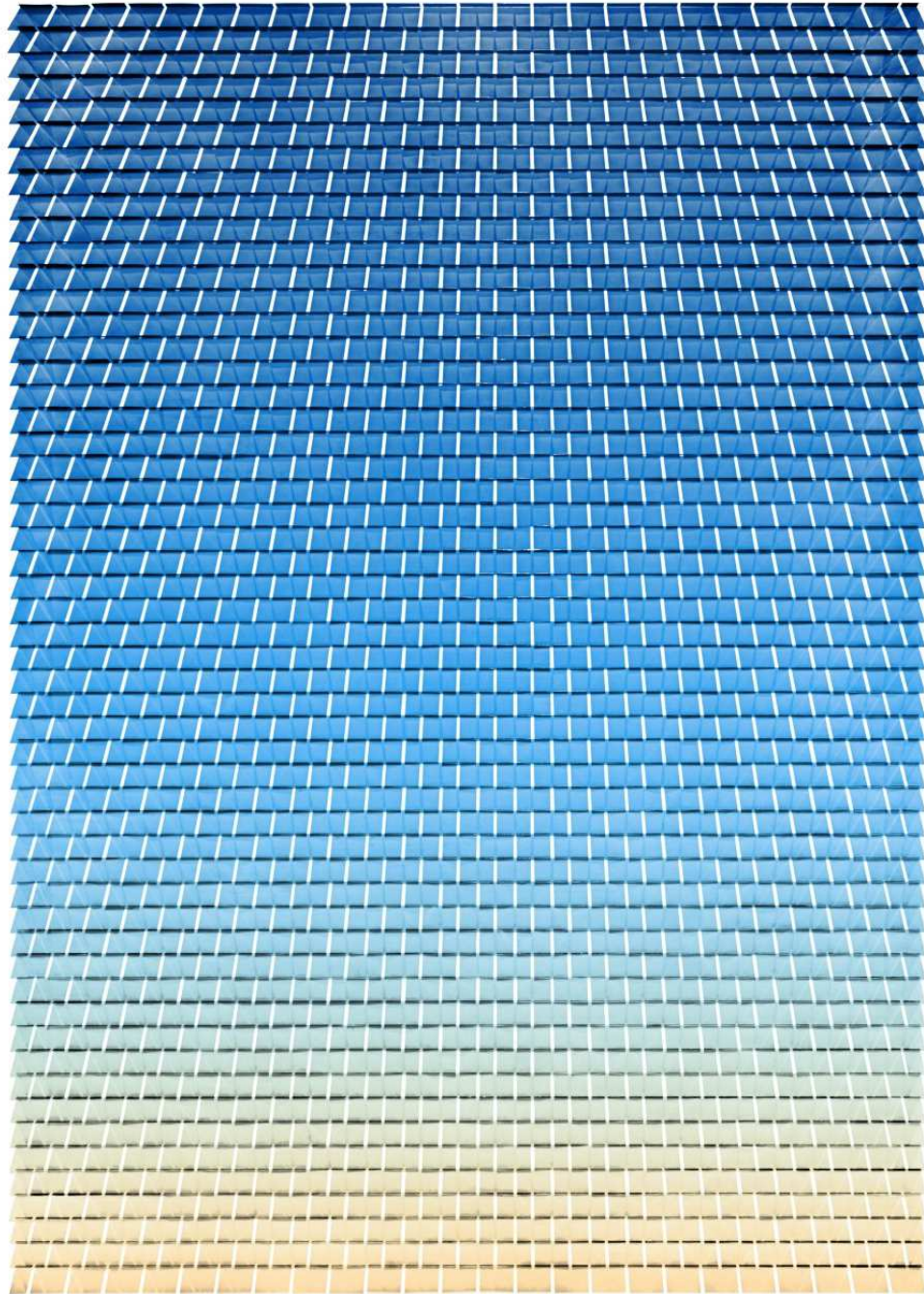
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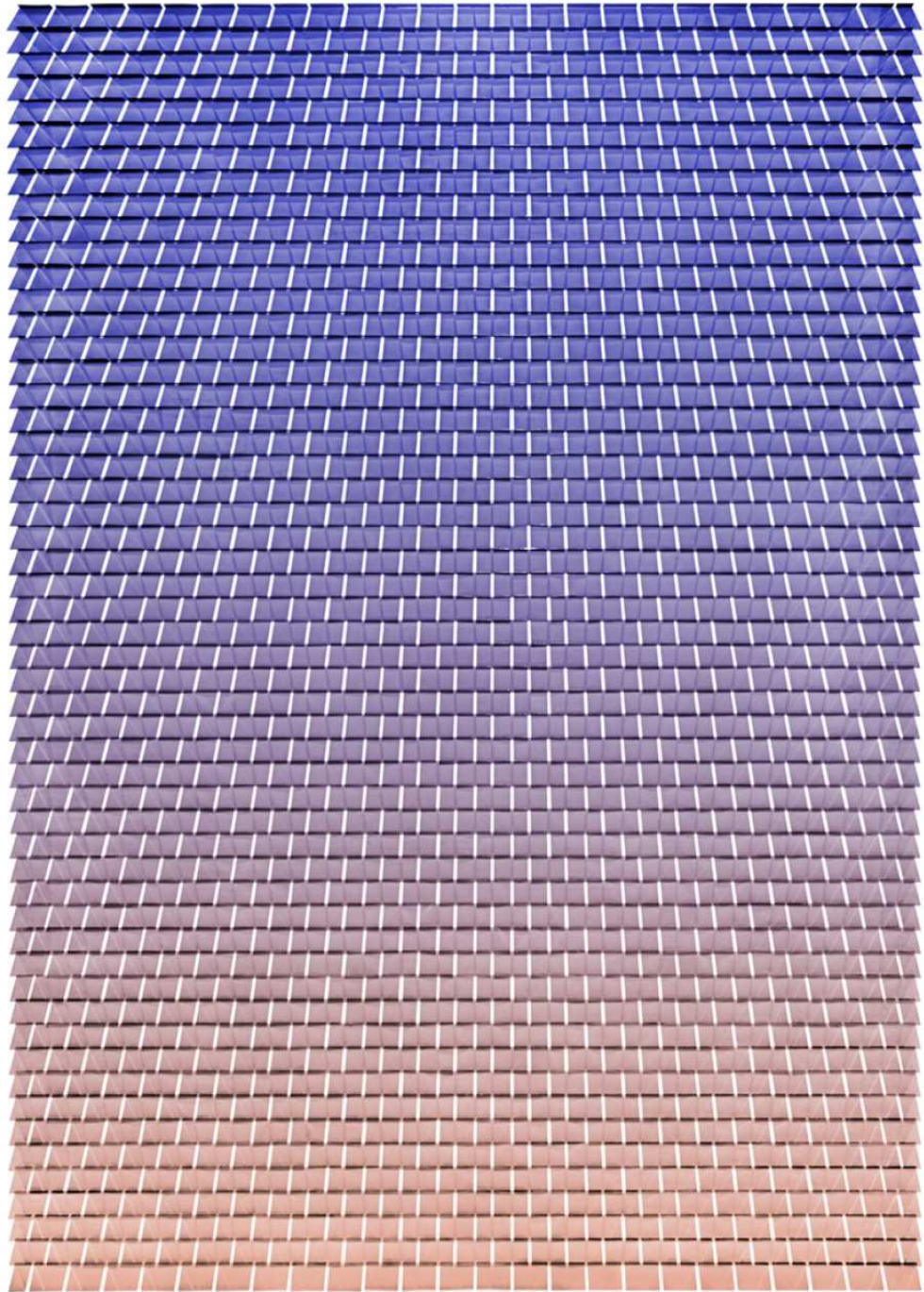
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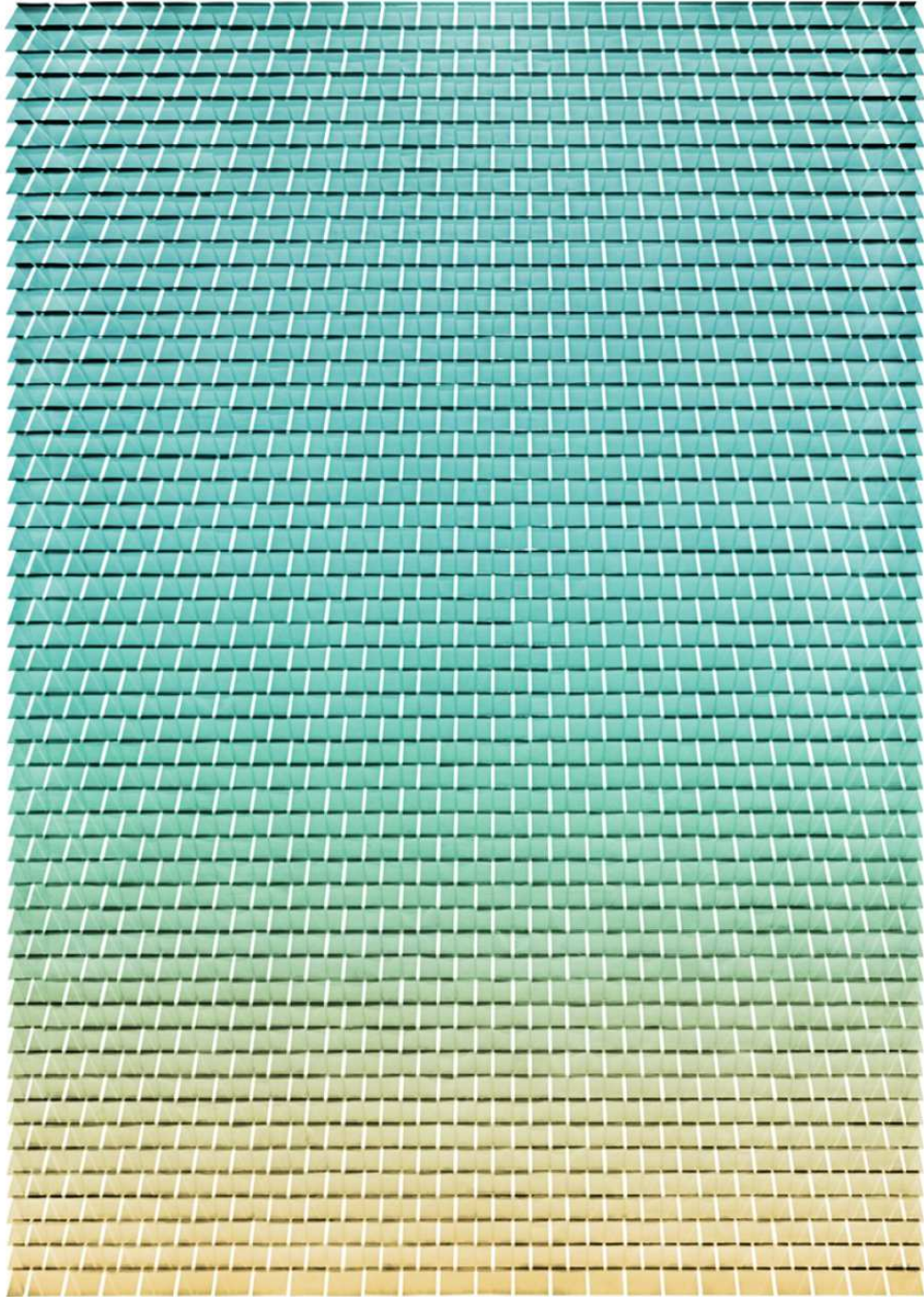
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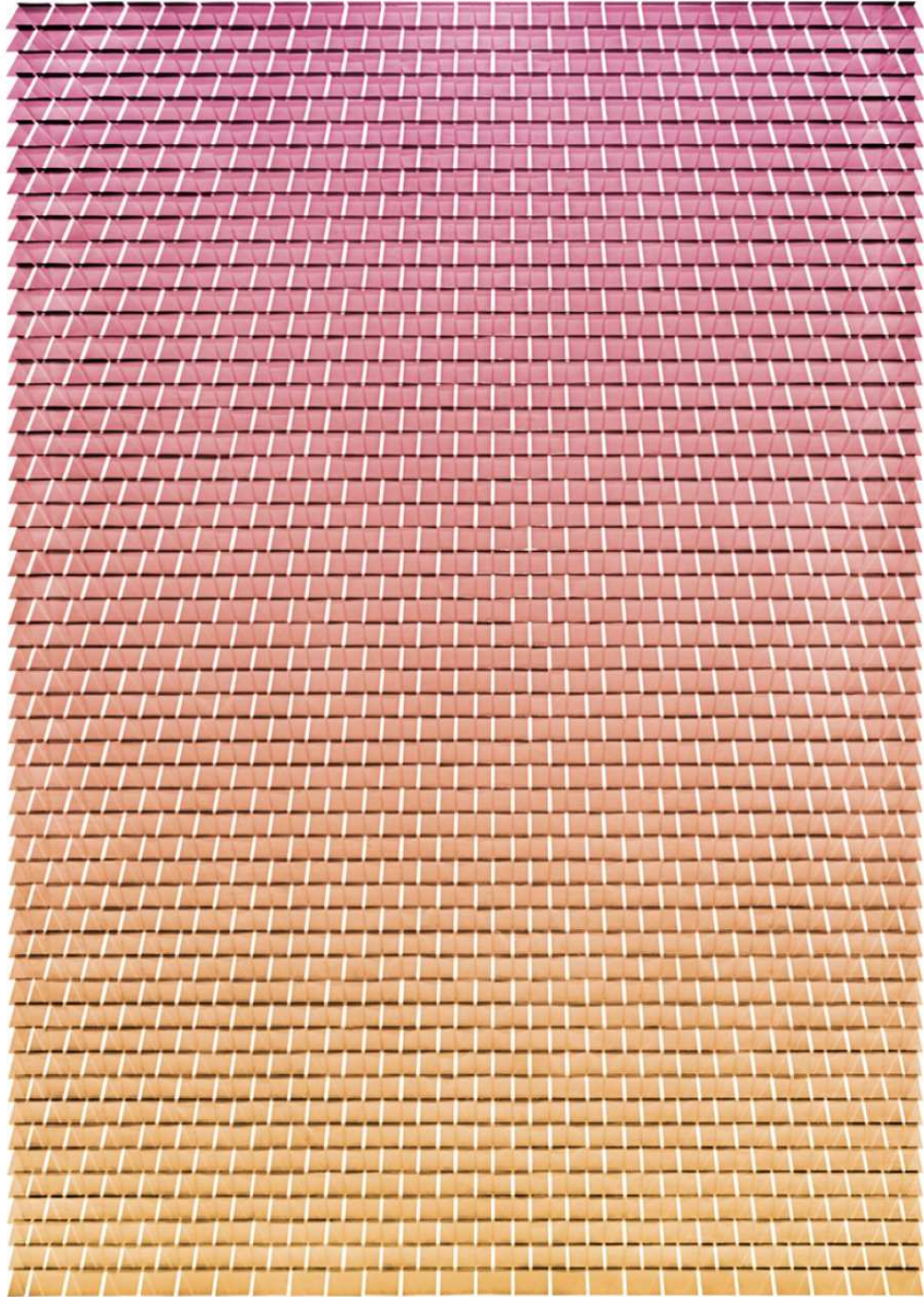
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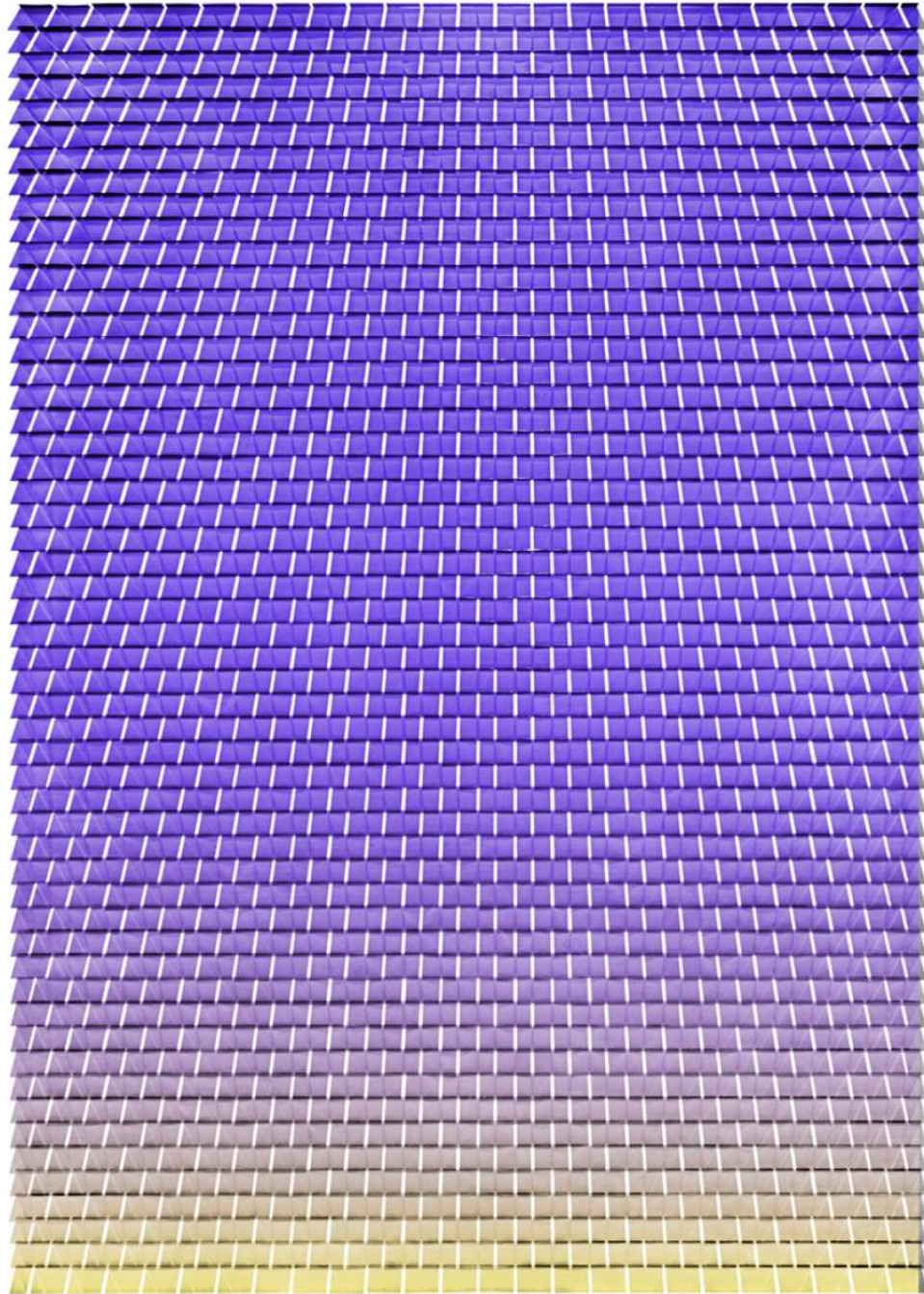
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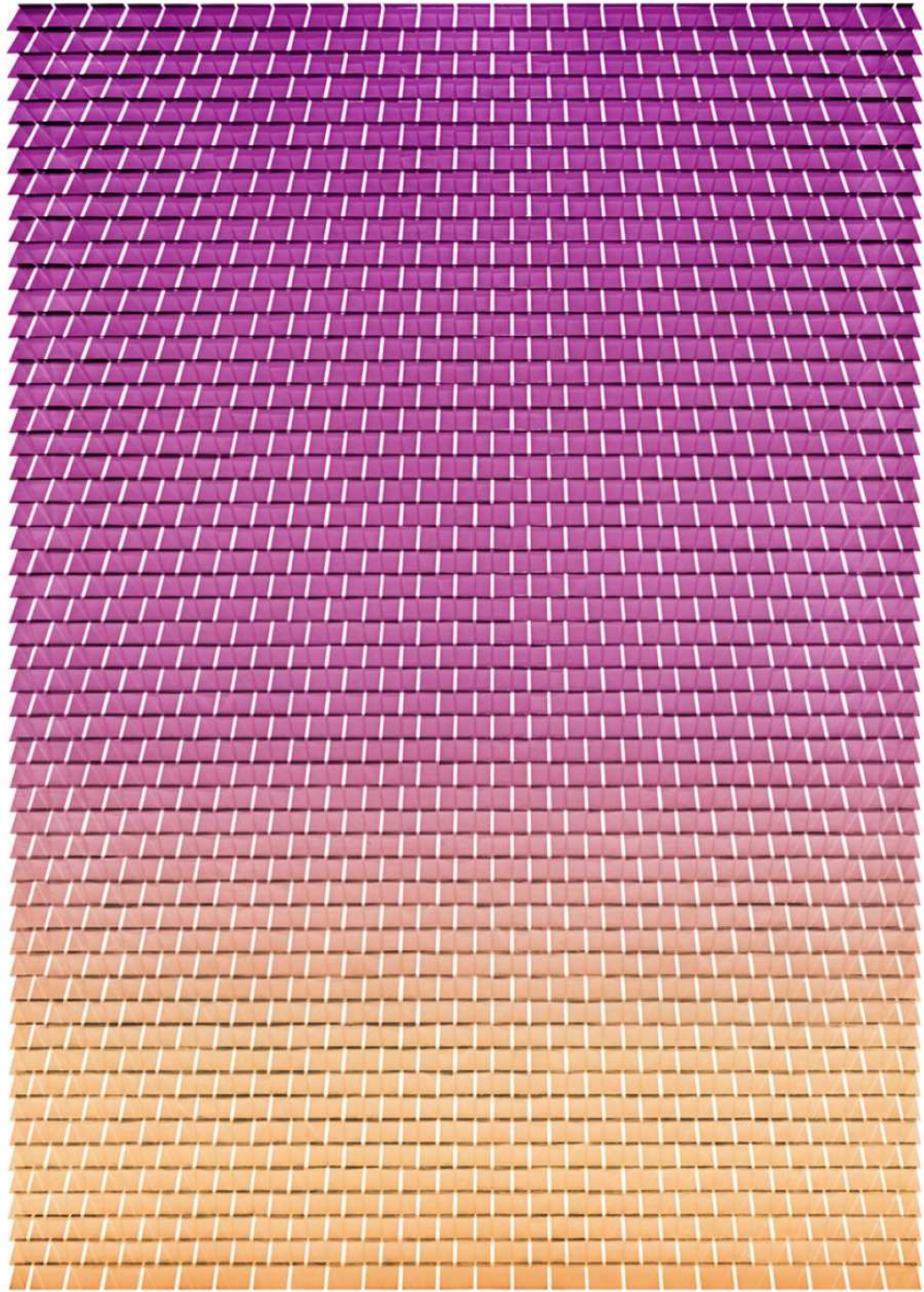
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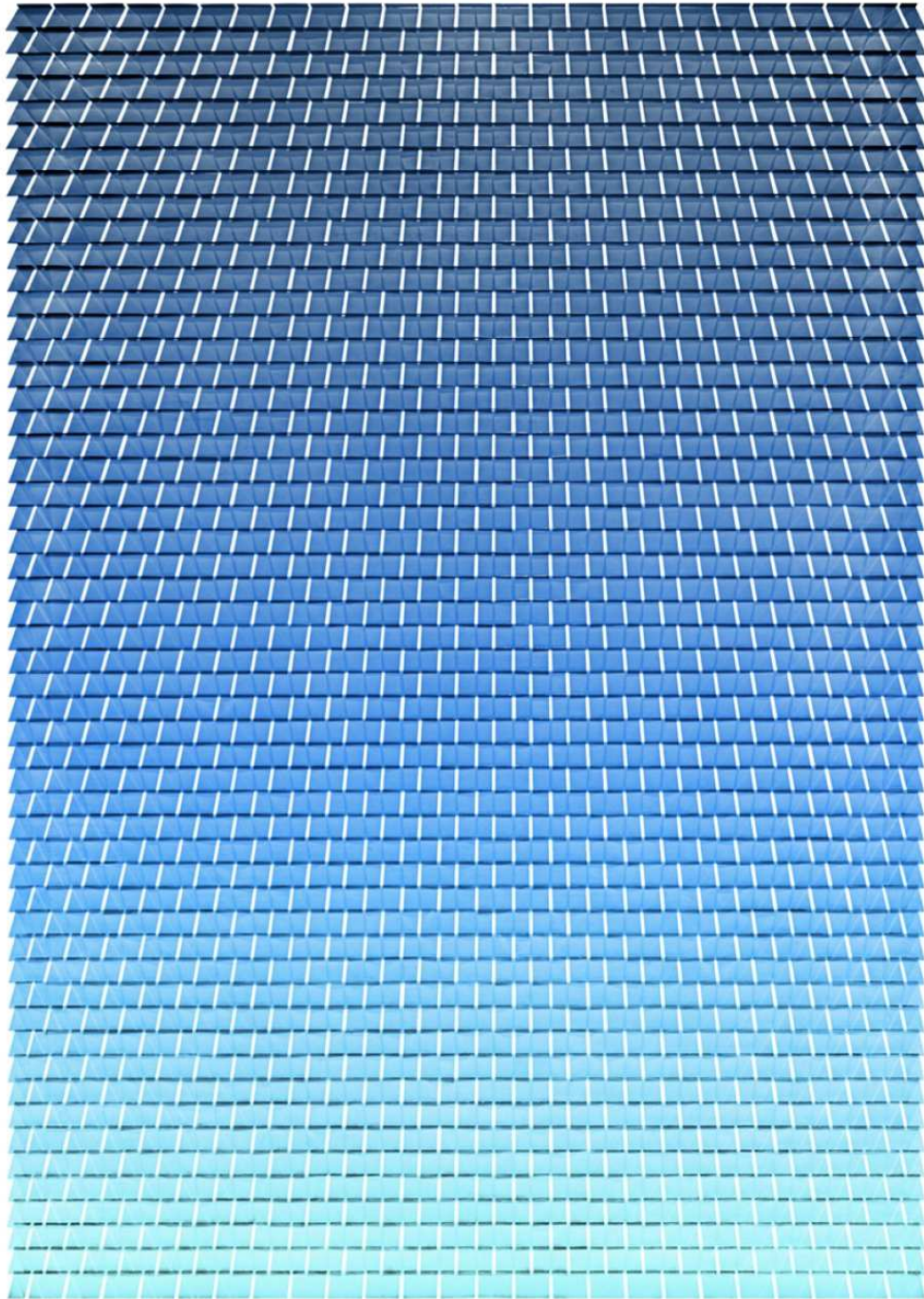
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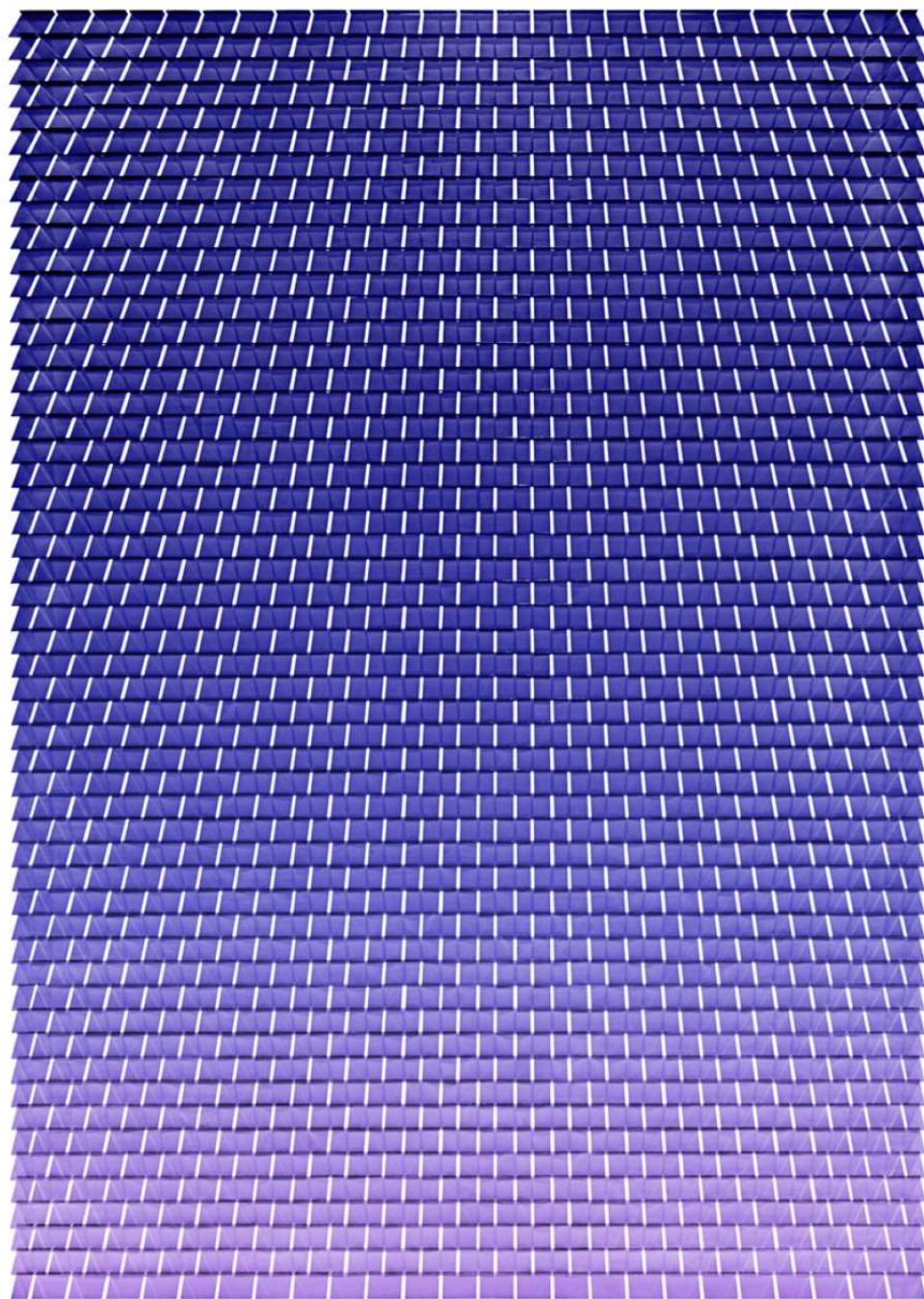
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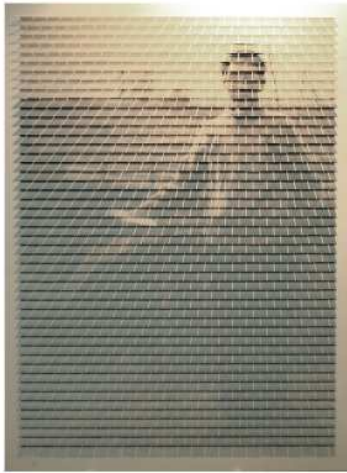
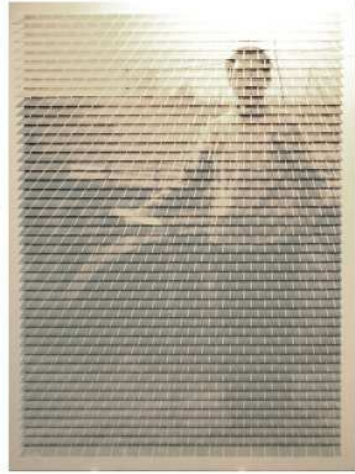
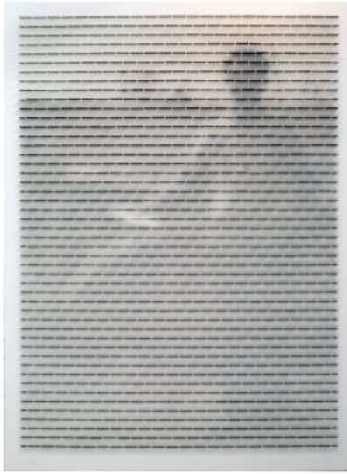
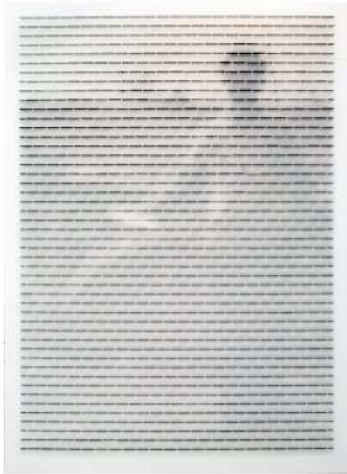
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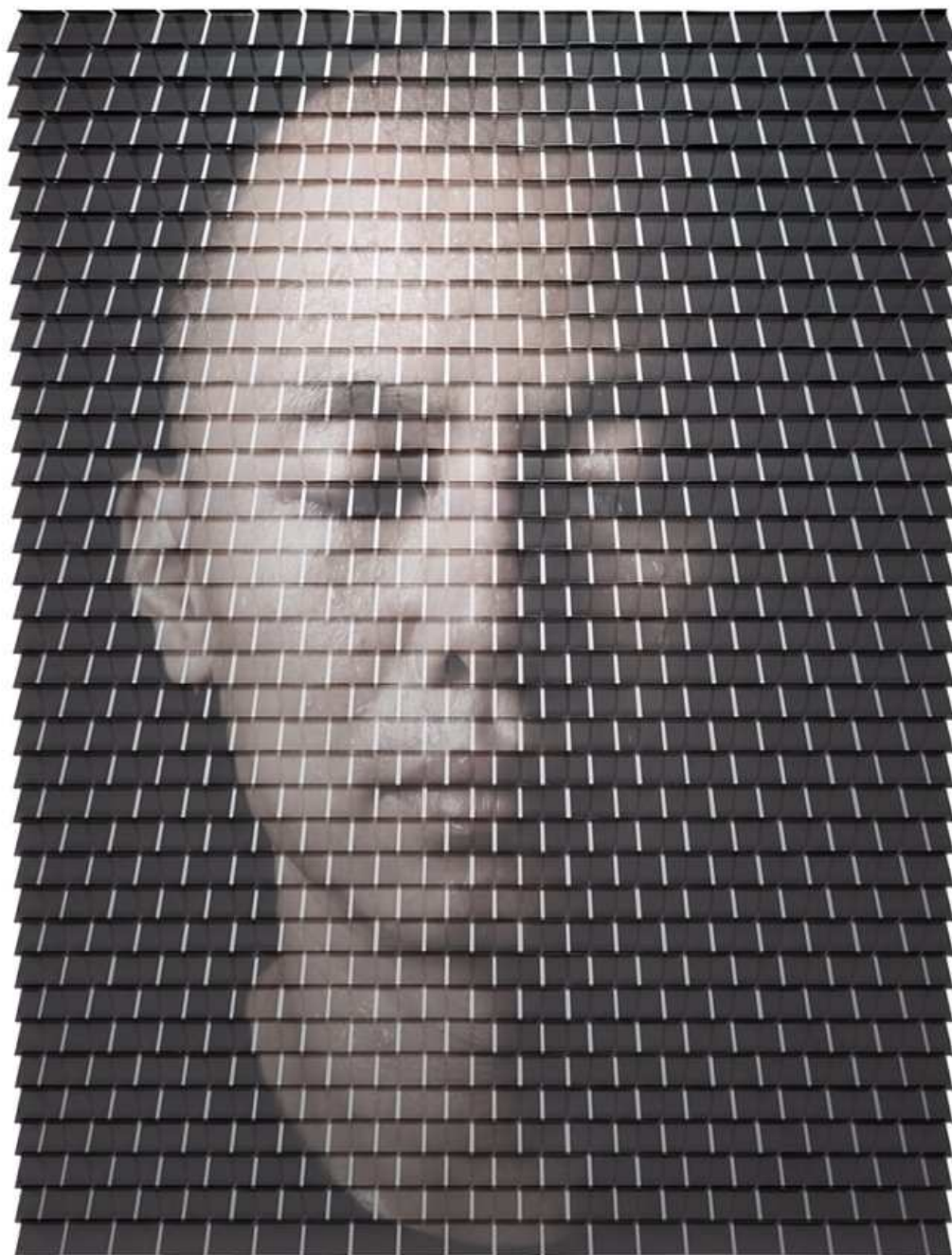
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Two Men
Dos Hombres



One Man
Two Men



Self portrait
Auto retrato

501 . EL TEMPLO DEL CIELO		
Henrik Knudsen	DI	60
Wang Ningde	DI	60
2	60	120

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